

"The closest to
perfection a person
ever comes..."

The Gateway

Thursday, September 27, 1984

is when he fills out a job
application form."

Stanley J. Randall

International Centre opens

by Suzette C. Chan

The International Students Centre (ISC) opens its doors this weekend not only to international students, but all students, faculty and members of the community outside the university.

ISC co-ordinator Barry Tonge says the new organization was established by the University of Alberta in conjunction with the Canadian International Development Agency to serve a variety of community needs.

"It will act as a drop-in centre for international students as well as Canadian students," says Tonge. The new ISC is located at 11023-90 Ave.

Individuals who stop by the centre can obtain information on assistance to international students, work abroad programs, and existing services available to international students. There will also be a resource library.

But Tonge says the centre will be more than an information clearing house.

"We want to organize social and cultural events, seminars, and an International Students Awareness Week," says Tonge.

In addition, Tonge says he wants the centre to eventually take up research projects and develop programs.

"We would like to embark on developmental education programs with grad students assisting," he says. "In the past, topics in this area included Women's Roles in Third World Countries."

Tonge adds the centre will assist and co-ordinate other international students groups and clubs.

Tonge says with 102 countries represented by 1700 students on campus, the imminent opening of the ISC house is "exciting".

Tonge says, "Ideally, we want to reach as many students as we can."

The official opening ceremonies of the International Students Centre house will be on Oct. 1 at 10 am. An open house tour and a reception will follow.



The International Students Centre is open to everyone interested in international affairs and multiculturalism.

Photo Tim Kubash

Rollie Cook says SU crying wolf

by Suzette C. Chan

An Alberta MLA has accused the Students' Union of acting like "a youngster who cried wolf"; for its attempt to sue the University of Alberta over the imposition of quotas.

Rollie Cook, MLA for Edmonton Glengarry, offered "some advice as

a fellow politician" to SU VP Academic Donna Kassian in a letter dated August 21.

The Students' Union wanted to launch a court injunction against the quota set by the university which would have restricted first-year admission to 4500.

The court ruled against the SU

on August 17, saying the quotas were legal. Students' Council decided not to appeal the verdict after an emergency meeting.

Criticizing the SU's legal action, Cook, who could not be reached for comment, related the story of the boy who cried wolf.

"There was once a youngster

who often cried wolf and scared the neighbors, just for fun," he wrote. "Finally, a day came when there was a wolf but when he cried out, no one believed him."

The moral of the story was that "credibility as a politician is very precious."

"Be careful when you try to

convince people of a case when you haven't got the facts to back it up," Cook advised.

But Kassian does not believe the SU was merely crying wolf.

"I don't think that was done at all," she said in an interview. "There is a problem at the university. The quotas were set too late for Grade 12 students to plan ahead."

"I think we did have the facts to back up our argument," she added. "They may not have been as well developed as they could have been, but I think we could have appealed it."

Cook also pointed out an apparent contradiction between Kassian and Hodgins on the level of funding at the U of A.

Cook referred to a statement by Kassian that "there appears to be a lack of funds" and implications in a press release written by SU President Floyd Hodgins.

"Floyd Hodgins seems to be saying that is no shortage, in fact funding at the University of Alberta is the most generous of any in Canada," Cook wrote.

Kassian commented, "I would not go so far as to say we have enough funding, (although) there is always a need for more money. Certain faculties need more than others. We always need more money to allocate."

Kassian also disagrees with Cook's statement on quotas.

continued on page 6

Writing test "really useful"

by Neal Watson

Testing and Remediation Chair Dr. Lorna McCallum says it is "beside the point" to blame anyone for the existence of writing competency exams.

McCallum says, "To place blame on teachers or anyone is to miss the proportion of the problem."

McCallum says her department is providing a "really useful service to students."

The writing competency exams were introduced in 1979 to test the

adequacy of the writing skills of new applicants to university, especially high school students.

The exam was not made mandatory until last term. Students entering the U of A in the 1984-85 term are required to write and pass the competency exam within two years or one year for transfer students.

The exam is a standard provincial exam, McCallum said. The University of Lethbridge, University of Calgary and Athabasca College all conduct the exam. In fact, most

universities across Canada employ writing competency exams, said McCallum.

McCallum said the exams are evaluated on the basis of a common standard. The exams are graded on the basis of 7 areas including content, structure, paragraphing, sentence errors grammar, word use, spelling and punctuation. Students are either graded satisfactory, marginally satisfactory or unsatisfactory and student must fail two areas to receive an unsatisfactory grade.

Writing the exam costs the student \$15 and if the student is graded "unsatisfactory," he must take an 18-hour, \$60 remedial course and then re-write the exam. The University plans to institute the exam as an entrance requirement by 1987.

Following an unsatisfactory performance on the exam, the student will be interviewed by an instructor in the department to clear up any errors.

The necessity of conducting these exams at all has been questioned recently in light of the evaluation process high school students must undergo to enter university.

At present, high school students must pass the English 30 examinations set up by English teachers and the Provincial government's departmental exams.

A recent letter published by the Edmonton Journal questioned how a student who received excellent marks in high school English could be graded "marginally satisfactory"

by the writing competency.

McCallum said the grade did not necessarily mean the student was a poor writer, only that certain areas needed improvement.

McCallum stressed that there is a considerable range to the marginally satisfactory grade and critics must understand the difference in marking emphasis between the English 30 exams and the writing competency exams.

The high school evaluation was based more on content, while the writing competency stressed composition skills, said McCallum.

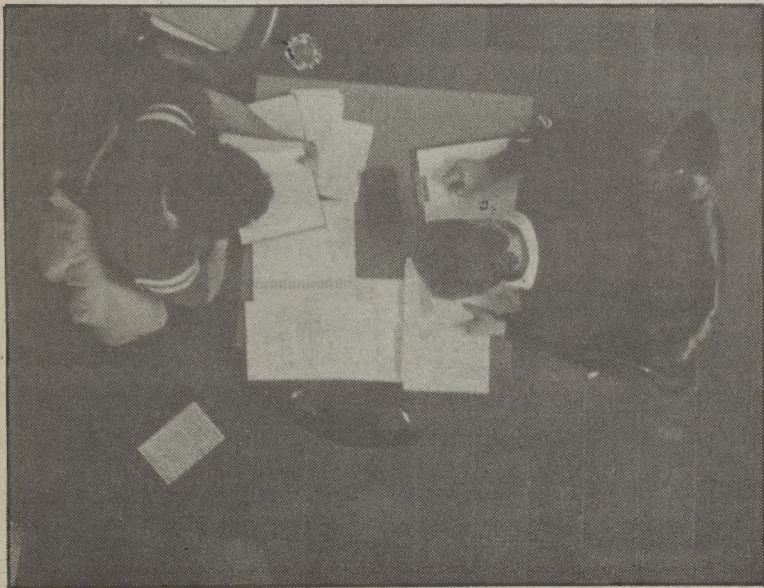
McCallum said she is "fully confident the marking standard is reasonable."

And although McCallum admitted the failure rate is high, she stressed it was improving.

In 1979, the failure rate was 52 per cent and this year approximately 33 per cent of students failed the exam. McCallum said the increase reflected the fact that students were coming to the exam prepared.

"Students are taking it seriously," she said, and "for the most part, the reaction is really positive." McCallum said the exam and the course were helpful exercises.

Academic Associate VP R.D. Bercov said the ideal was to make the exams "So successful we don't have to use them." Bercov said he was "hopeful the way high school students are examined will change enough so we will not need to employ competence exams."



Testing and Remediation Chair McCallum says the writing competency test failure rate is dropping because students are better prepared for them.

Sorry!

Boy did we blow it!

In our front page story Tuesday on Edmonton's first ever Dreamquest (a live role playing game) we forgot to tell you where you can sign up.

Well, you can call Unicorn Enterprises at 482-3704 till this evening to make your reservations. Unicorn Enterprises is located the Scheme A-Dream office at #210-12306 Jasper Avenue.

Computers in education

On October 5 and 6, the Alberta Society for Computers in Education will hold its annual convention for educators, trainers and others interested.

The conference, to be held at the Convention Inn South, will feature such speakers as David Killins, President of Apple Canada; Michael Allan, Director of Artificial Intelligence Research, Control Data Corporation; and Dan Mersich, Toronto lawyer whose specialty is computers and the law.

A major part of the conference will be presentations by Albertans on computer projects in operation. The topics range from LOGO, a new "language" for children, to using computers to train the disabled.

More than two dozen exhibitors will display their wares in the exhibit area. Computers ranging from desk-top microcomputers to large networked mainframes will be demonstrated.

A popular series of Pre-Conference workshops will be repeated from last year's conference. Twenty three one-day workshops will be held on Thursday, October 4.

Workshop fees are individually priced. The conference registration fee is \$95.00 for ASCE members and \$115.00 for non-members, with reduced rates for full-time stu-

dents. The price includes a Friday evening banquet.

For more information, contact the ASCE office at 432-2510.

"Quotas=quality"

by Suzette C. Chan

VP Academic Donna Kassian says the U of A Board of Governors imposed freshman quotas because of philosophical beliefs rather than economic realities.

"(John) Schlosser said last week that the quotas were brought in not because of finances but because of philosophy," she said.

But Schlosser, chair of the Board of Governors, the main decision-making body on campus, denies he made the statement.

"The quotas were brought in only because of space restrictions,"

he said. "But what she (Kassian) could be referring to was my statement that when you restrict for space, the average quality of students rises."

Of quotas and the quality of students, Schlosser said: "When one happens, the other automatically follows."

Schlosser does not know where Kassian may have heard the statement she accused him of making, but suspects she may have heard his review of the controversial new book *The Great Brain Robbery*.

Campus gays meet

by Louis Hunt

The campus homosexual organization attracted 45 interested participants to its inaugural meeting on Wednesday evening. In addition to forming a steering committee, the group outlined its general goals.

Initially, it is hoped that the group will provide a gay-positive social atmosphere on campus. All staff, students and faculty are invited to

attend the meetings. The group will also function as a liaison with other local organizations, both on and off campus.

In the future, the group hopes to provide literature, principally pamphlets, and speakers, to educate the public with regard to the gay perspective.

The next meeting is on Tuesday evening. Check the posters for time and location

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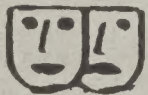
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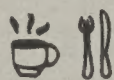


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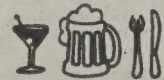
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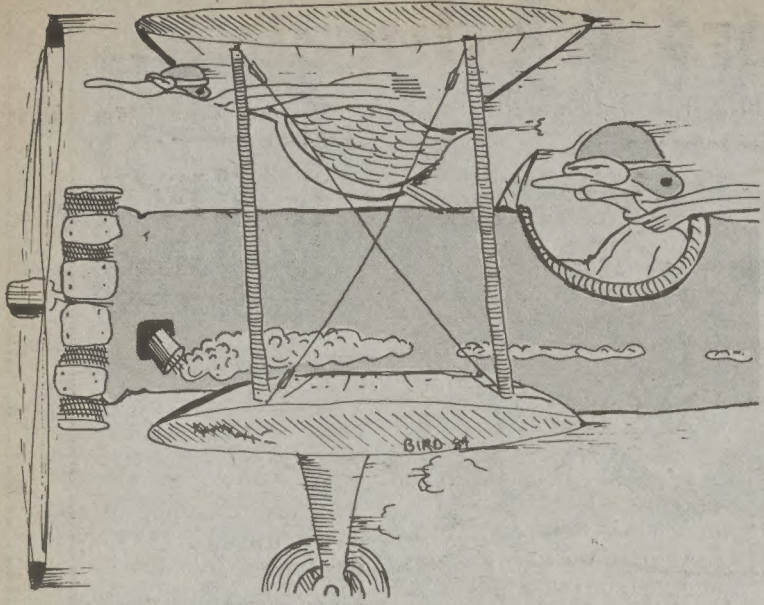
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Stamp suggests rebate

SU surplus expected

by Gilbert Bouchard and Suzette C. Chan

The Students' Union may record a surplus this year and VP Internal Gord Stamp is supporting a plan to give students a rebate on SU fees.

At an SU Executive meeting Tuesday, a report showing a surplus of \$127,843 was discussed.

The report was prepared by SU Business Manager Tom Wright and SU Finance Manager Ryan Beebe at the request of the Executive.

"They asked us to prepare a report based on our preliminary budget," says Beebe. "They wanted to know how much a possible surplus would be, if we could cut back (the SU fee), and how much we could cut back without going back into the red."

Beebe says the last time the SU did not show a loss was in 1979. The debt crisis reached its peak in 1982, when the SU ran up a debt of \$300,000.

Although the surplus is just speculation, Beebe says: "Barring unforeseen circumstances, I think it's highly likely."

By "unforeseen circumstances", Beebe meant "huge legal battles, or, for example the theatre lost \$150,000 against a \$20,000 budget."

He says the SU will have a better idea of how realistic the projection is by December or January when the budget is finalized.

But VP Internal Gord Stamp wants to promise a rebate to students now.

"I'm totally against waiting," he

said. Stamp wants Students' Council to approve immediately a \$5 cut in next year's SU fee. The fee this year was \$55.55.

Other Executive members disagree.

"At this time, it would be totally irresponsible to reduce the fees," said SU President Floyd Hodgins.

VP External Paul Alpern said, "I can't make a decision now, but I think we should wait until March (the end of the current fiscal year)."

VP Finance Christine Ens agrees with Beebe's suggestion to hold off until "we know we have money in

the bank."

Beebe says the SU needs the money to maintain itself over the summer months. He says the SU has always had to borrow money from the University between May and October, when little revenue from fees or business come in.

He also said the SU is behind on its payments to the SUB building reserve. The SU is required by its constitution to set aside \$150,000 each year for the reserve. Beebe says "I can't remember the last time we've put money in the reserve."

Club off the ground

by Neal Watson

The University Flying Club may have the bargain of the year with their ground school offer for students.

Ed Cremer, the President of the Flying Club, says his club is offering a ground school course intended for the person who has never had an opportunity to pursue flying. "The course is very good as an introduction to flying," said Cremer.

The course runs throughout the school year and costs students \$35. Cremer said similar courses off campus would cost over \$200.

The course has been approved by the Ministry of Transport and is a good first step toward obtaining a

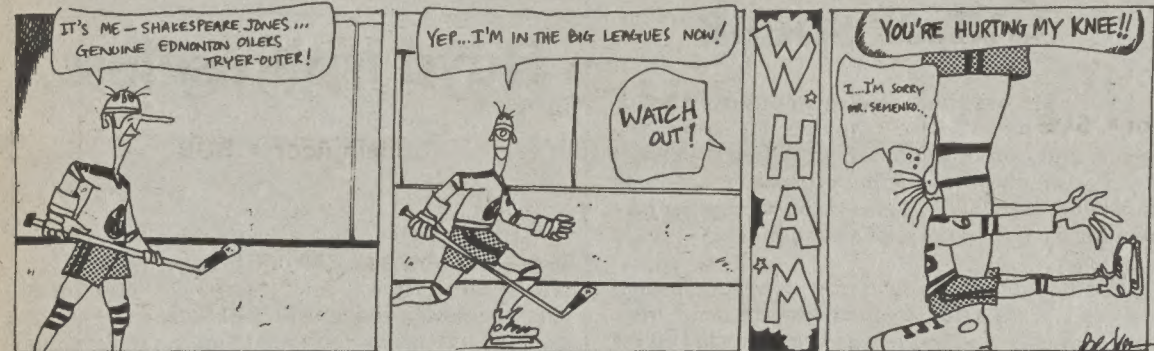
flying license.

Included in the Flying Club's program for the year are tours of the control towers and radar facilities at the international airport, guest speakers from the world of aviation "fly-ins" to Jasper and the Cold Lake airstrip. The Jasper excursion is tentatively set for the weekend of October 27-28.

Cremer added the fly-ins are a good opportunity for members to become acquainted with flying and practice newly-attained navigation skills.

The Flying Club's first meeting of the year — and registration for the ground school course — is Thursday, October 4 at 7:30 pm in room 269 CAB.

Yard Apes



by Hans Beckers

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EDITORIAL

Hockey fans want blood

What's so great about hockey? What is it about men skating back and forth with sticks in their hands that can drive spectators into a frenzy?

It's understandable that some feeling of civic pride might lead to a few hours of celebration following a home team victory, but how long can that elation last? It's a sure bet that (for instance) the drunken revelers who lined Jasper Avenue three days after the Oilers' Stanley Cup victory last spring had forgotten long ago what they were drinking to.

Sure, it's a thrill to watch the gifted in action — those rare beings born with an extraordinary blend of coordination and strength that the rest of us can only comprehend in the abstract. But you don't see audiences at gymnastics events banging their seats, stomping their feet, and screaming themselves hoarse.

Obviously it has something to do with the aggression. The bodychecking, the slashing, and even the fistfights release a bit of the pent-up violence we all carry around inside us.

But if that's what's really at the root of it, why all the restraint? Why does the referee blow his whistle and stop the action every time a stick is raised or a glove is dropped? Why the pretense of civility?

If hockey fans want to see blood, then they should go ahead and admit it. Let the players take off the gloves ... and the helmets, and the pads. Fire the referee.

But no, that wouldn't be hockey, right? Well, then maybe we should leave hockey for the artsy fartsies who appreciate aesthetic motion, and find a new sport to provide a less restrained outlet for our violent tendencies. But what?

Bullfighting. No referees, no line changes, no 20-minute periods. Just a man and a bull. No one leaves the ring until one (or both) is dead.

Why isn't bullfighting legal in Canada? Because we're too civilized? The entire city of Edmonton erupts into a three-day drunken melee when their team wins a trophy, and we're too civilized?

Ask anyone who's been to Mexico how "barbaric" they are down there. (Forget the racist stereotypes and ask someone who's been there). Mexicans are the friendliest, most cheerful, outgoing people in the world. Yet every Sunday, bullrings throughout the country are filled as bulls are slaughtered by the dozens. Entire families — including women with children in their arms — leave the event smiling, strolling to the local "Zocalo," or town park, where they will chat with friends, perhaps discussing this torador's style, or that one's lack thereof, then they will retire not long after sunset for a good night's sleep, purged of their violent tendencies.

Take off the gloves and admit it: hockey is just a thin pretense of civility. Let's see some real blood.

D.J.

The Democracy Tree

A poem I derived from some experience living in Edmonton. I wrote this poem on the night of the first day of the Fringe in 1984.

*the democracy tree blows apart at the edges:
it's like a drum beating out desire for a woman.
the democracy tree grows forming hedges:
the flowers of the democracy tree are soft.*

*i saw my friends drive by today and laugh expansively,
and call my name out loud as if discovering 'onions!'
most of the people i met tonight were good looking
and looking convincingly for someone or something.*

*i took her hands in mine, i wanted all of her;
it's like wanting bread, a lot, right now —
what name do you give to so many people?
we were all excited, like buds turn into leaves —*

*i could not understand the inner branchings
of the democracy tree, it seemed to be dying.
speedily i decided to let it be, not knowing*

*how could you possibly stop it from growing
even in those crazy directions; best look
in your own backyard: if skunks on skateboards
are surprised, deluded into thinking they're alone*

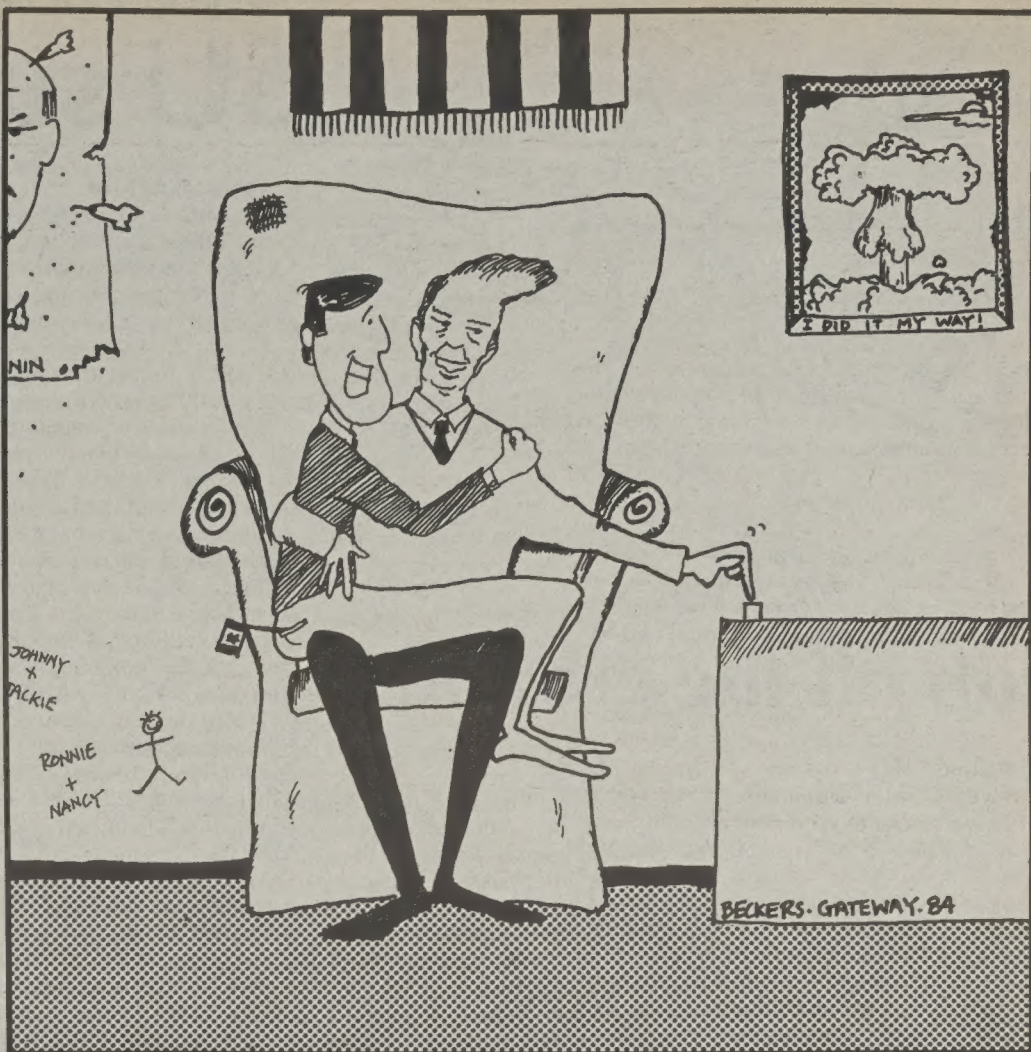
*well don't change your mind if they turn
their back while on the way home
after having picked through the lost and found,
and shouldered discontents that pile to the sky —*

*a massive seed is planted in the hairiness,
like brains hung out to dry on fishing yarns.
i had a free day in the sun today, decided not
to rain or not too much, just fountains in the glass.*

*i wove some fabric to the time today,
i saw my town exploding into life and living
in full bloom, i stood beside the girls and shook
hands with the men, i saw them, we were close*

*i looked into bill's eyes and saw
blue five-dollar skies, what change!*

midé modig



And see this lil' red button, boy? ... every good conservative has one by his side.

LETTERS TO THE EDITORS

Gutter speak

I have just read that due to my use of "gutter language", Judith Pearce considers my comments invalid and refuses to put any stock into anything I say. Apparently my use of the vernacular for sodomy shocks her sensibilities. I guess I should beg her pardon for my lack of propriety, but you see — I really don't care.

Whether or not Miss Pearce puts any stock in what I've said is irrelevant. Norman is still dead from pneumonia — and the negligence that allowed his common cold to progress that far. Floyd still has irreparable brain damage from buying cutex from the corner store; Debbie is probably still a prostitute (if she's still alive) and the driver who ran down five year old Tommy has never had to answer to society for leaving the child to die.

If you don't believe me Judith, go to Boyle Street and see for yourself. Talk to Mary at the Bissell Center; rent a room in the Princess Elizabeth Apartments or the York Hotel, and get a real taste of the gutter. Spend seventeen years in Boyle Street and get to know real gutter language. After that, if you still feel that my use of gutter speak denotes a low intelligence level rather than anger, then I will respect your opinion.

Until then, the only thing I can offer is my disgusting use of words to describe a disgusting situation.

Doug McQueen
Arts IV

P.S. To discredit the validity of one's word simply because of the preference of Anglo-Saxon words over Latinate ones is, in my opinion, a sign of narrow-mindedness. I'd rather have a deficient intelligence quotient.

Floyd isn't useless

Kvetching, complaining, petty destructive hacks seem to be obtaining a lot of Gateway coverage. Is it because the Gateway itself is turning its nose up at student relevant concerns? Is it because some group on campus with far too much time on their hands have wrongly decided that my accomplishments to date have been less than adequate? Or is it because the Gateway itself is irrelevant?

Adding credibility to the incredible is not only showing bias but is a comment on the credibility of the Gateway itself. All through the "impeachment" campaign the Gateway coverage has ignored the accomplishments of myself, my executive, and of Students' Council to date. And while I can accept, and in fact appreciate, constructive criticism, I find destructive criticism unacceptable. With all the energies these people and yourselves have been wasting on non-constructive issues, I feel that that time and energy would be better utilized if placed in a positive context.

I refuse to take time away from student issues to counteract the seeming lies and slander of the "impeachment" campaign and its "allies". These impeders of progress, which they say has not been occurring, are not worthy of Gord Stamp's, Paul Alpern's, or my own attention.

Floyd Hodgins
SU President

The Gateway

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Editor-in-Chief: Gilbert Bouchard
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Deep in the forest, Markie Moose is regaling the staff with the Bovine Truth. Toonsmiths Shane Berg, Hans Beckers, and Doug Bird watch Brenda Waddle. Flashy Bosco Chang and the hatless Dan Watson nip by Mom on the way to Ross Gordon's hut. Janine McDade and Linda Derksen exchange discs, while Warren Opheim considers video forms. Dale Jackson seeks John Charles, as Karen May and David Boyd discuss David Jones's locker. Larry Hoedl and Scott Keeler find a compass and are off in search of Dr. Who.

SECOND WIND

Second Wind is an occasional column of opinion by Gateway staff

by David Marples

After six years of trying, I still cannot decide whether Multiculturalism is a worthwhile policy.

Those in favour of Multiculturalism argue their case as follows. First, Canada is ruled by an elite consisting of people of Anglo-Celtic-French background, which is preventing people of other nationalities and Native people from having an equal voice in the affairs of the country. Second, North America is a "melting pot." The giant nation to our south has little time for those who wish to preserve an "ethnic" identity. Thus ethnic groups in Canada are being pressured to assimilate, often against their will. Third, it is important to preserve one's "cultural heritage," which is in danger of disappearing within Canada, but also often in the homeland itself.

Let there be no doubt that Multiculturalism, as far as it has been allowed to go, is popular in this province. One need only to witness the throngs at the two-day Heritage Days festival. But there is a divisive side to this policy that rarely receives attention.

The term "ethnic" is one that has been overused, but it is perhaps the only one to describe one's ancestral background. It implies that a person is a representative of a minority group in Canada. It also implies that Canada is irrevocably divided into many ethnic groups. The *Globe and Mail*, for example, writes about Toronto's Portuguese community; it does not refer to Canadians of Portuguese ancestry, since it is easier to conceive of all the Portuguese acting as one group.

Let us carry this one stage further. If one happens to be a Portuguese in Toronto, ostensibly in danger of being assimilated into what is perceived as a mainstream culture, then is it not important (if not essential) to preserve one's culture, not only by innocuous rites such as folk dances, but also by associating with and marrying people of one's own kind? In short, one would ensure the segregation of a group on ethnic lines. The Portuguese, of course, are not always physically distinguishable, but supposing we speak instead

of a "visible minority"?

There is another aspect to this sociological phenomenon, of course. In the case of the Chinese, for example, they were treated so abominably in the past that they were obliged to live in ghettos and associate with other immigrants from China. We also know that racism is rampant in this province, whether in Eckville or Rocky Mountain House. But is the answer a policy that works along ethnic (race) lines?

The key question is how one perceives of Canada. If one sees Canada as a British historical relic that is now the property of the USA, or as an economic satellite that is dominated by international finance, or even (as mentioned) as a country dominated by a class elite along ethnic grounds (some would say ruled by "non-ethnics"), then Multiculturalism in its most political form may well be the answer.

But isn't diversity the reason behind Canada's vibrancy? Is it not conceivable that a nation constitutes the sum of its people? One must concede that the two languages give advantages to certain groups, but it is surely possible that when one stops looking at a country's makeup along ethnic lines, then people will also cease to regard their fellows from an ethnic or racist viewpoint. This is not to say that a Vietnamese can arrive at the International Airport embracing wildly his new-found Canadianism - he would probably never get through Immigration if he did so - but it may mean that his origin is of less consequence than at the present time.

Simply put, I would argue that one's place of origin is significant. One should be encouraged to know the history and customs of one's native land. But at the same time, it should not be the dominant factor behind one's every action.

Having made this noble comment, I am obliged to admit that as one who came to Canada from Britain, I have found the transition a relatively easy one. But having worked for Ukrainians (whose Mother nation is denied an independent existence) and married into a Chinese family, I have some experience of the problems encountered by Canada's minority groups.

If Multiculturalism did not exist, it would be necessary to replace it with another policy. After all, it has given many Canadians a foothold in the establishment that they lacked hitherto. But there is always the inherent danger that a policy devised with the best of intentions could take an unfortunate course, breeding dissension among Canadians simply because they have been encouraged to perceive themselves, first and foremost, as representatives of an "ethnic group."

Speak up

Though the importance of the recent upheaval within the students' council is undeniable, because of it another serious issue has been ignored. The recent cutbacks in student parking, not a high profile issue such as impeachments and political intrigue, has found itself shoved into the back rooms of administration.

I wish to draw peoples' attention to the greatest display of poor planning to rear its ugly head within this institution of "higher" learning since some budget restraint minded provincial cabinet minister cutback university funding. Recently the Stadium carpark was closed for repairs that have been attributed to faulty construction. This resulted in the loss of 1000 student parking places. Now the city, in reaction to residents' complaints, is posting "NO PARKING" signs in two areas close to university, the Garneau area and four blocks south of University avenue. This would result in conservatively estimating the loss of another 1000 places. This amounts to a total loss of 2000 places. This figure is deceiving in that it doesn't account for car pooling, and in considering this, we double the figure, averaging two persons per vehicle. Now the number affected has risen to 4000.

Now comes the crunch. Putting 4000 more people on an already strained bus system has been suggested as a solution, but with this every student who now takes the bus is affected by over crowding and longer lines at peak hours. The shortage of parking on campus will raise the price of spots within walking distance out of the reach of many students. Places now \$20 to \$25 per month could be as high as \$40 to \$50 per month. I am under the impression we live in a democracy and the will of the majority should be the course of action taken by elected officials and the public servants under them. The prime impetus for the city's move says Scott Mackie, City Traffic Planning Section, has been a petition of "over" 300 names and numerous complaints. Considering the figures I mentioned earlier and that 13 times that number will

be directly affected I find this ludicrous. I appeal to each and every one who has ever received a parking ticket in the university area to write a short note to university parking services and/or the city (put it with the cheque) and let the powers that be know our displeasure with their inability to foresee and react to this pressing problem.

Guy Lapierre
Arts II

Letters to the Editor should be no more than 250 words long. They must be signed and include faculty, year of program, and phone number. No anonymous letters will be published. All letters should be typed or very neatly written. We reserve the right to edit for libel and length. Letters do not necessarily reflect the views of the Gateway.

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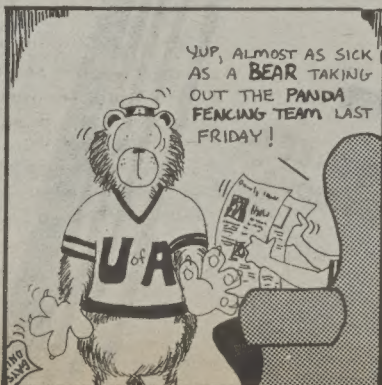
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Bear Country



by Shane Berg



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Students wait all summer

VANCOUVER (CUP) Errors in provincial government transcripts for high school graduates in B.C. left many first time university applicants wondering all summer whether they had been accepted by the university of their choice.

More than 600 University of B.C. applicants did not know if they had been admitted by mid-August. The government promised to deliver their transcripts to the university before mid-July, but provincial exams held in the spring meant many of the forms were incomplete.

UBC registrar Ken Young said some students have not been notified about their applications because their transcripts were missing important information. But they will not be refused acceptance, he said.

"It's been very hard on the students. When you try to make plans for September and haven't got an authorization to register from it's very unnerving."

Young, who said he was embar-

assed by the errors and delays, pointed the finger at the government. He said the education ministry moved too quickly implementing new provincial exams, which now account for 50 per cent of a grade 12 student's marks.

In at least 250 of UBC's cases, Young said the ministry made errors. About 300 high school students failed to submit some grade to the ministry, he added.

According to Dick Melville, education ministry information office, a grade 12 Cranbrook student with

straight As and a governor-general's award was initially refused admission to the University of Alberta because her transcript was late. But she has now been accepted.

Melville acknowledged only part of the government's blame, saying incomplete information from schools and students caused most of the delays. "This was the first time around. Certainly was had some delays."

Education ministry and university officials have planned to meet later this month to avoid a repeat of the problem.

continued from page 1

In his letter, Cook wrote that "the university has not turned away any qualified students for admission this fall. The 'quota' was set at a level the university felt it could service."

Kassian said while this may be true, many students may have felt discouraged by the tougher admission standards.

"Some might not have applied

because they did not feel they would have made the quota," she said.

Kassian commented that the letter may have been an "incorrect interpretation" of the SU action.

She said neither the letter nor the court defeat has changed the Students' Union plan to lobby for more funding, but that "there's nothing concrete planned for now."

IMPORTANT NOTICE TO STAFF

The following people are eligible to vote in Thursday, September 27th's election:

John Algard
Oscar Ammar
Jens Anderson
Kevin Arthur
Sheila Barry
Hans Beckers
Doug Bird
Kent Blinston
Gunnar Blodgett
Anna Borowiecki
Gilbert Bouchard
Maureen Bourke
Suzette C. Chan
Bosco Chang
John Charles
Paul Chu
Marie Clifford
Kent Cochrane
Brougham Deegan
Barb Eyles

Ian Ferguson
Ninette Gironella
Anne Grever
Zane Harker
Tim Heidt
Sarah Hickson
Tom Huh
Bill Inglee
Geoffrey Jackson
Brent Jang
David Jordan
Kevin Kaardal
Christine Koch
Tim Kubash
Nate LaRoi
Ken Lenz
Terry Lindberg
Brenda Mallaly
David Marples
Janine McDade

Georgianne McIntyre
Jim Moore
Warren Opheim
Jordan Peterson
Bernie Poitras
Mark Roppel
Martin Schug
Ken Shipka
Anne Stephen
Bill St. John
Patrice Struyk
Don Teplyske
Sandy Vickerson
Brenda Waddle
Rick Warren
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Dan Watson
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Angela Wheelock
Denise Workun

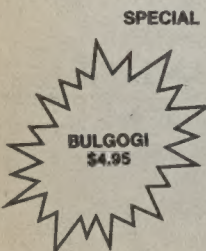


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“Getting together”

by Neal Watson

U of A President Myer Horowitz will be among those attending next month's general meeting of the Association of Universities and Colleges of Canada slated for the campus of the University of Saskatchewan.

The meeting is “mainly an opportunity (for University leaders) to get together,” said Horowitz.

Although the theme of the meeting is “Accessibility and Canadian Universities,” Horowitz doesn't expect any policy decisions to emerge.

The gathering is “primarily a sharing,” said Horowitz.

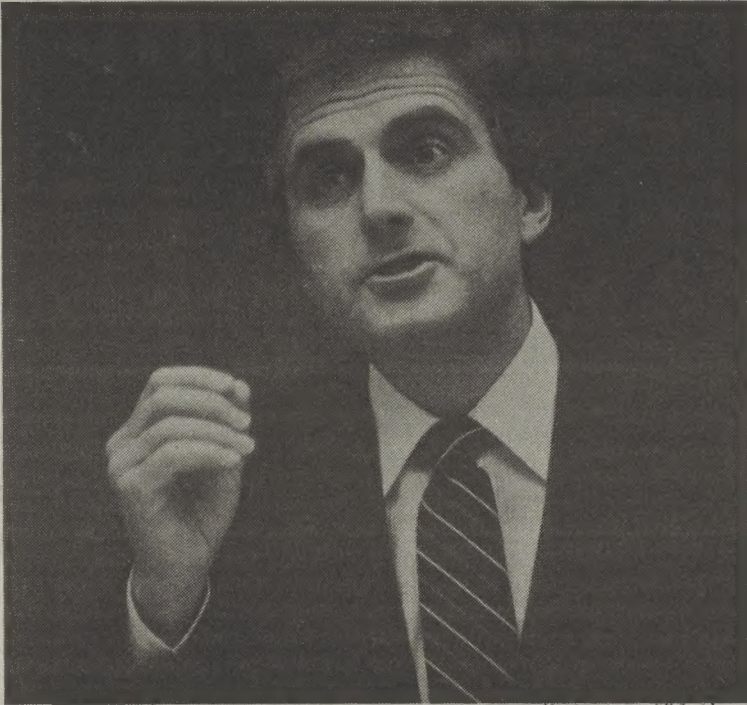
Former Saskatchewan Attorney General and Deputy Premier Roy Romanow is scheduled to deliver the keynote address to the meeting.

Other featured speakers include William Beckel, President of Carleton University; William C. Winegard, the former President of the University of Guelph and now MP for the Ontario riding of Guelph; and former University of Winnipeg Students' Association President

Shelly Munro.

University executive heads from

all regions of Canada are expected to attend the meeting.



Former Saskatchewan Attorney General Roy Romanow is scheduled to deliver the keynote address at next month's meeting of the Association of Universities and Colleges of Canada.



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SCENES FROM REAL LIFE



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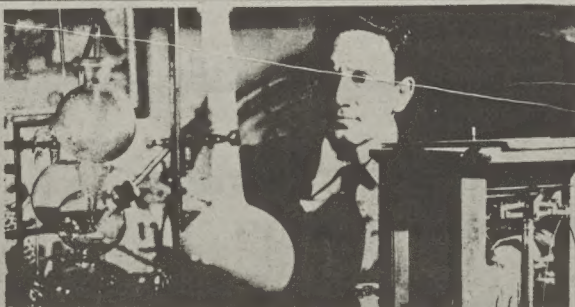
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Homegrown Talent: an interview



THE LION'S MOUTH

Caterina Edwards

The Lion's Mouth
by Caterina Edwards
published by Newest Press

This first novel by Ms. Edwards takes as its theme the dilemma of the exile. Two parallel stories run through the work, constantly linking and relinking. The first thread deals with Marco, a successful architect who lives in Venice with his wife and child. His self doubts as to the nature of his life and his marriage are brought into sharp focus by a chance encounter with an old lover, Elena. Elena, a political activist, re-enters his life, bringing with her the moral dilemmas of political terrorism.

The second thread winds about the life of the narrator, a young girl in a Venetian family, growing up in Edmonton. As she tries to work through the problems of reconciling her family's heritage with the problems of becoming a Canadian, she draws on her memories of Venice and Marcos.

These elements are drawn out in a clear and elegant style and they build upon the long and rich traditions of Venice. The end effect is that of a clearly focused photograph that reveals a key and precise moment in the lives of the characters.

Caterina Edwards has lived in Edmonton for most of her life. She studied writing at the University of Alberta and has received her master's degree in English. She has published short stories in Canadian Fiction Review and other major periodicals, and has been included in three anthologies of short fiction. In 1982 she published her first novel, *The Lion's Mouth*, to critical acclaim. She teaches expository writing for the English department and has an ongoing commitment to writing and the writing community. She was kind enough to grant us this interview.

Q: Your first novel, *The Lion's Mouth*, was set in Venice. Why would an Albertan writer choose such a setting?

Ms. Edwards: Well, first of all, it worked out perfectly for the area I was interested in exploring. Growing up in Alberta, living in cities like Edmonton or Calgary, a place like Venice so obviously represents the opposite in cities; a place that is totally a man's creation, concerned with art and which carries so much history.

Now I happen to know Venice because my mother's from there. I never lived there but I do personally know it very well. But though it had those personal associations it was like it was ready made for what I was interested in working on.

Q: Have you lived in Alberta most of your life?

Ms. Edwards: Yes, since I was eight. I grew up in England. I lived there till I was eight and then I've lived here.

Q: Here in Edmonton?

Ms. Edwards: First in Calgary and then I came up to University in Edmonton and I've been here ever since.

Q: In the introduction of Timothy Findley's new book, *Dinner on the Amazon*, he discusses his personal obsessions in writing. I was wondering if you've seen in your work a similar set of obsessions? Are there any particular things you find yourself coming back to again and again?

Ms. Edwards: Well, I think my obsession are not quite as clear to me as Mr. Findley's are to him, probably because he's been writing much longer than I have. But I do find that, though I don't intend to (in fact I kind of work against it), I keep coming back over and over again to the person caught between two cultures. And I keep thinking, "Well, I'm finished with this subject." But then it seems to present itself to me in a different guise.

I'm working on a novella now which has a totally Canadian character with a Canadian family and mostly a Canadian background, but the moments of understanding or knowledge come to him when he's in Europe, when he's outside his normal environment and displaced. I guess the displaced person really interests me.

Q: Could you tell us more about this piece you are working on right now?

Ms. Edwards: Well, I'm about three-quarters of the way through doing a collection which will consist of a novella and a number of stories. I'm not sure just how many stories will be in this collection. I say I'm not sure because I keep thinking that I have the whole structure down; the number of stories, and the development, and the order of stories. And then I think of another terrific idea that I feel just has to be developed. [laughter] If I control myself I'll be done soon.

"I keep coming back... to the person caught between two cultures."

"I guess the displaced person really interests me."

Q: Reading *The Lion's Mouth* made me think very much about the distinctions between the novel and the short story. What are some of the different demands between the short story and the novel?

Ms. Edwards: I am really drawn to the short story as a form. That's true. I do very much appreciate the tightness, the lack of any kind of digression, and the fact that every word has to really count. But I wonder if I am not drawn to that form because, for the material I have chosen to deal with, the short story is probably the most appropriate.

I guess I am thinking here of, say, Frank O'Connor in *The Lonely Voice*, where he talks about how there is a real distinction between the kind of material that is appropriate for a novel and the kind of material that is appropriate for short stories. And when you're splicing of short stories, what works best is perhaps the marginal character, the displaced person. In a novel you really need an analysis of a whole society, and preferably a structured society. It's not that I'm not interested in doing that, I just haven't spent as much time looking at that.

Q: There is a particularly Canadian thing about doing collections of short stories following very similar characters or themes. How does that tie in with what you were just saying?

Ms. Edwards: Well again, I would say, though O'Connor talks about it in *The Lonely Voice*, that certain countries produce certain kinds of forms depending on what kind of culture they have. I think that Canada, since it doesn't really have a very developed, stable society as say England does, lends itself when people are trying to analyse portions of Canada to the short story.

So that if you get a collection of stories with the same characters, you could say why not use the same material and streamline it into a novel? But if you look at what is going on, the material being dealt with is still appropriate for the short story form. It is those moments of understanding, of those, ... You see what I mean?

Q: Epiphanies?

Ms. Edwards: Yes, the epiphanies. I mean you can have someone who doesn't feel integrated into his or her society having a series of different experiences and the stories do work together and there is a culmination. You see that a lot in Alice Munro's work. But the whole structure, the way a character moves and understands and progresses: the expression seems better in the short stories.

Q: In *The Lion's Mouth* both the cities of Edmonton and Venice became vital aspects of the story. From previous conversations with you I know you are very interested in the connection between the city and fiction.

Ms. Edwards: I guess growing up in Alberta,

review and interview
by Geoff Jackson

photo by Bill St. John

with Albertan novelist

Caterina Edwards

replace like Edmonton, I started thinking about what a city was and what it should be. How much does beauty or ugliness affect the people that live surrounded by those elements? I think basically that Edmonton has been built with an eye to beauty or with an eye to any artistic plan. I mean Paris was all about, right?

So I started to think about organization of space and how it affects people. For a long time the theorists tended to attack cities and say that cities cause crime and violence. You crowded people in together and all these terrible things happen. But I think they're changing their minds now. It seems obvious to me that you have to have a certain density of population in order to have a certain level of civilization, that developments in culture occur in cities. And on some level there have been conscious decisions made in the organization of a city that I don't think has happened here.

Well, maybe to move onto a different topic. You're teaching here at the U of A, you're also married with two children, and at the same time you have a writing career. How do you set your priorities when you

have a conflict between your family life, your academic life, and your writing?

Ms. Edwards: I don't think I consciously set my priorities. I think it's always a question of trying to find the right balance. I think what happens all the time is that writing is pushed aside. Obviously a responsibility to a child is so immediate. You know that when they're sick or crying that you have to go to them. That, as it should, takes precedence. The way I see it, they're young for such a short time that you should give them as much as you can.

And the same thing is the teaching. I feel that it is my job and I owe my students a certain level of performance. So writing of course, it's easier to put it off. [laughter] But then it's a problem because when I think about what is central to what I am, of course the writing becomes very important. So perhaps my priorities inside and my priorities as far as activities go are reversed.

Q: There is a tradition in Western art, and I think it is very much a masculine tradition, of the artist as an anti-social being, that in order to create, has to cut himself off from family and ordinary work. Do you think your

"If I had a simple statement I could write it down and not bother with stories."

approach to writing reflects a more feminine attitude or are gender roles not relevant to the issue?

Ms. Edwards: I don't know if it divides along masculine, feminine. I mean someone like Rilke refused to see his daughter because it was going to upset his writing schedule and then there is someone like Thomas Mann who saw himself basically as a family man. That split has gone all the way through art. I really think artists should see themselves as members of society and accept their responsibilities.

Obviously you do give up something. You give up time. You think that perhaps if I had that time I could produce much more and better, but that's too simplistic. For example, I think that becoming a mother improved my work. It gave me a better vision of what I felt life was. But it also taught me how to organize myself better; how to cut out inessentials.

I'd like to say something else about that though. I think being a mother has fed my writing: I really do feel it has improved what I've done. On the other hand, I think being a writer and a teacher makes me a better mother. And it's not just in the sense that I have an outlet for that other part of me so I'm not stuck home with the kids all the time. It's more important than that.

I guess it's because I have girls and I do think that for girls a mother is also a role model. I hope what I'm doing will suggest to them is that they can grow up and do whatever they want. They can have it all, like men have, and have a family and work out in society too.

Q: You've taught creative writing here at the U of A and at Grant MacEwan. Do you think writing actually is something that can be taught?

Ms. Edwards: I don't think you can give a person talent. It's like someone who wants to be a musician; the great talent is something you're probably born with. But obviously you can teach technique. You can encourage what you see as good directions or warn people against others.

I think a creative writing class can save the young writer a lot of time, a lot of trial and error writing, and it can direct him or her in a very positive way. I think it's good to run on the seminar approach where the emphasis is on writing. Obviously the biggest thing about learning how to write is practising it and then having some audience that says, "This works," or "This doesn't work."

Q: I was reading recently that nearly all of young upcoming writers have gone through some sort of university course. Do you think this is changing our approach to fiction?

Ms. Edwards: It could be detrimental. That is, it could encourage perhaps a certain cleverness. But I don't think it does. Looking at a lot of the younger writers, serious writers,

that are published I'm surprised with just the basic polish and skill that seems to be there. And that is achieved quicker through creative writing classes.

Reading first novels from the 1920's and 30's, now, you can see that there is a real difference in the quality of the beginning writer. That doesn't mean the young writer today has anything more to say, perhaps even less [laughter]. It's just that the polish is there now.

Q: Do you think that teaching writing has affected your writing?

Ms. Edwards: In different ways, yes. I guess teaching at university people who are very serious about becoming writers, I became aware of what role the writer plays in society. What does it mean to be a writer? What are the responsibilities? Through watching my students I saw they obviously had very strong ideas about what the role of the writer was, yet not thought out, not crystallized. It made me conscious of my own ideas and made me work them out. It's something I'm starting to deal with a lot in my writing which I haven't dealt with before.

I do think that teachers of creative writing have a lot of power. You do get certain trends. Maybe this is negative, I don't know. Certain kinds of writing are encouraged or not encouraged. So you do hear of certain schools and the types of writers that come out doing a certain style because that's the kind of writing they've been told is the 'way.'

Q: You touched on something there that we could talk on about for hours but I was hoping you might discuss briefly. Just what do you think is the author's responsibility to society?

Ms. Edwards: I guess I really object to the concept of the artist as, even though I deal with the person outside of society, as someone who is any better than the normal person. I support what Flannery O'Connor said when she was asked why she wrote. She said, "I write because I'm good at it." If you're good at carpentry, you do carpentry. It doesn't mean that you're under a particular star or that you are any superior to anyone else. It's very complicated. I guess I believe more humility is needed, not arrogance.

And I decided that because you are a member of society, your role is to comment on your society, to even be a critic of what you see going on around you. But definitely not to use your craft for self-glorification.

The question is difficult to answer completely because I approach it through my writing. If I had a simple statement I could write it down and not bother with stories.

Q: Well, I'd like to thank you for giving us this interview and I am looking forward to seeing your new collection when it comes out.

Ms. Edwards: You're welcome.



ENTERTAINMENT

Guess what - - more violence

The Evil That Men Do
Tristar Pictures

review by John Charles

If the evil men do really lives after them, Charles Bronson is in trouble.

But a movie like *The Evil That Men Do* seems more likely to get swept into the cinematic dust-bin at year's end, rather than be remembered as the season's biggest clinker. It's not even distinguished in a negative way.

Bronson, now a tired-looking 63, plays Holland, a retired professional killer, called in to polish off the sadistic Dr. Mollock (Joseph Maher), who practices torture for military governments that can afford him. He spends most of his time in Central America, but helps the American ambassador in the odd nasty job, as we learn to our jaundiced dismay.

Maybe Holland had some personal traits in R. Lance Hill's novel, but they've been scrapped in favor of Bronson's current persona: the man who kills bad people because no one else can do it. We learn absolutely nothing about Holland as a person, because it doesn't matter. The movie exists so we can watch Bronson dispatch these vermin in imaginative ways, and what is there to know about a killing machine, except possibly what kind of oil to use on movable parts?

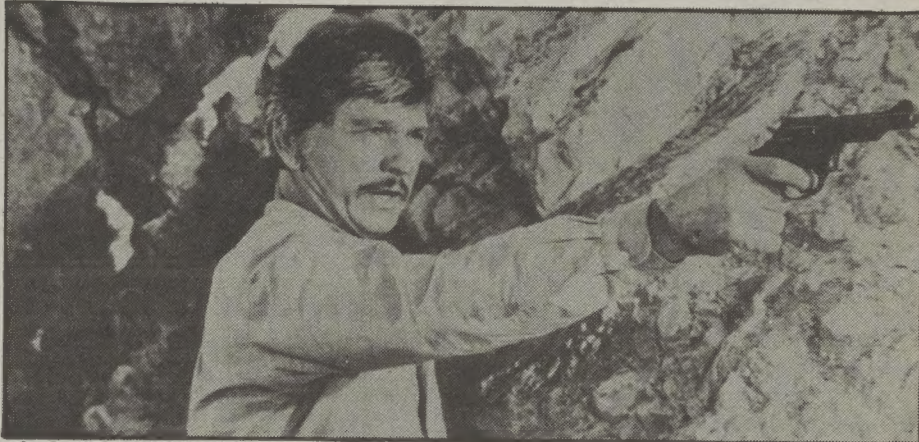
But it's so hard to come up with a plot that works these days, if it doesn't somehow reflect the real world. So this vehicle, with only action entertainment on its mind, gets into some unpleasant stuff where you'd think a few moral questions, ethics - all that sophomoric nonsense - would inevitably surface.

Like the opening scene, where a political prisoner is slowly, graphically electrocuted. It's the most disturbing death in the movie because of the method, and the fact that Bronson isn't doing it. Its purpose is to show just how bad these bad guys are, thus justifying anything Bronson does. But it's filmed with the same relish as Bronson's ingenious killings - such as throwing a knife at the doctor's bodyguard, Randolph (Raymond St. Jacques), and getting him in the throat. Your reaction to such deaths tends to be either a certain glee or a certain disgust, but it's triggered by the event, not the motive behind it. So we end up watching the electrocution the way the doctor's own military audience does - not with compassion but with curiosity, like a lab experiment. Somehow I don't think Amnesty International would regard this as consciousness raising.

Director J. Lee Thompson made *The Guns of Navarone* some 20 years back, and several other action movies which are still entertaining. But that level of accomplishment seems behind him, and *Evil* moves at a clumsy pace, with surprisingly little suspense. And his standards for a viable script have also slipped.

The villainess is Molloch's sister, Claire (Antoinette Bower), who turns out to be - yuck! - a lesbian. In a macho movie that's a step below even the sadistic doctor.

And the heroine is a vapid, tiresome young widow, Rhiana (Theresa Saldana), who's along with Bronson to make it look like he has a family (her daughter's along too). She can't figure Bronson out, and says things like: "Doesn't the violence ever get to you?" Or, to a friend, "He's cold and bloodless," whereupon she remembers that Bron-



Charles "Shoot 'em up" Bronson in *The Evil That Men Do*

son can read lips. She keeps deciding she's going to leave because all this murder is so awful, then tags after him, whining. She's like a sixth-grade boy's idea of girls - totally dependent, demanding, and no fun at all. And Saldana has no charm or personal quality to make us care about her in spite of her role.

As for Bronson, if you're not into his cool, emotionless persona already, this movie won't show you why he's so popular. (*Evil* just earned 4.5 million dollars in the first week-end of its release.)

He seems to have learned his lines phonetically, since he delivers none of them with any meaning whatsoever. Watching Eastwood you sense behind his mask an alert presence who declines to comment or engage the world for his own reasons. A movie like Eastwood's current *Tightrope* is possible because we believe there are possible depths - doubts, anxieties - in his controlled exterior. But Bronson is entirely cardboard.

We keep waiting for a romantic concern to blossom between Holland and Rhiana, and the movie's last shot suggests that love is lurking beyond the final credit. But you get the feeling nothing happened during the movie because there was no way the audience would have believed it, with this pair of cold fish.

Bronson's silent-killer persona, and his sensational box-office success since *Death Wish* (1974), the first of his vigilante justice scenarios, is only a postscript to the best part of his career. When movie fans defend Bronson, they inevitably name his three best 1960s flicks, *The Magnificent Seven*, *The Great Escape*, and *The Dirty Dozen*. And in all of them he was one of a bunch of guys, whose collective bravado and balls made for an exciting adventure movie. The movies weren't about Bronson.

But neither is *The Evil That Men Do*. It's about death as a commodity, and Bronson is just the salesman.

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FEES DUE By September 28

The last day for payment of fees is **September 28th**. If a student is paying by instalments (terms), the amount of the first instalment is the First Term assessment and the last day for payment is **September 28th**; the amount of the second instalment is the Second Term assessment plus a \$5.00 instalment charge and the last day for payment is **January 18th**.

A penalty of \$15.00 will be charged on any payment received after these dates. If payment has not been made by **October 15** for the First Term fees and by **January 31** for Second Term fees, registration will be subject to cancellation and the student to exclusion from classes.

If fees are to be paid from some form of student assistance, please refer to Section F of the Registration Procedures booklet or the calendar entitled "University Regulations and Information for Students."

Students in the Faculty of Graduate Studies and Research are reminded that their fees are also to be paid in accordance with the foregoing.

Nothing beats Lava live



Bolero Lava
(Self-Titled EP)
Modamu

review by David Jordan

Bolero Lava have been together for a year and a half, but they got their first break last spring, when they were named "best new band in Vancouver" in a contest sponsored by CTR radio. The grand prize was 24 hours of recording time at Vancouver's Little Mountain Studios, and the result is this two-song EP.

Bolero Lava's five members are Vancouver born-and-bred, with the exception of Laurel Thackaray, who is originally from Calgary. No, the band's name was not inspired by a Bo Derek movie; it comes from a combination of syllables in band member's names: Barbara, Laurel, Lorraine, Phaedra, and Vanessa.

ing, and are hardly destined to raise the apathetic from their armchairs.

No, not all female bands have to be compared to the Go Go's — Bolero Lava could just as well be compared to the B52's, or any of the 60's revival bands that were so popular just a few years back. The bongo beat and the electric organ rhythm in both these songs are clearly in the same vein. It was funny for a few months back in 1979, but isn't it time bands began to look forward for new directions, rather than back to the happy days of "My Boy Lollipop?"

Reviews from Vancouver suggest that Bolero Lava are much better live. Their spontaneous energy is obviously squashed in the recording studio — and their weak lyrics are of course brought painfully to the foreground on a record. The sterile production of this EP doesn't help; voices are so perfectly harmonized that they blend into a syrupy mush, and instruments are surgically lifted to the foreground for neat little five-second solos.

The talent is obviously there, and I hope that as Bolero Lava get over their growing pains they will transcend adolescent paranoia and 60's throwbacks to develop a style of their own.

While not outstanding, this EP is a creditable debut recording, and I'm anxious to see if their potential begins to break through on their next release. You could probably live without this EP, but their live show is a must. Edmontonians will have the rare opportunity to catch Bolero Lava live this Saturday night at the Yardbird Suite, 10203 86 Ave.

Their debut recording puts Bolero Lava somewhere between The Clash and the Go Go's. Both songs on this EP have a distinctly rebellious flavour, but unlike The Clash, Bolero Lava have no clear target in their sights. For example, on "Inevitable," lines like: "Architects of fear/With their vision oh so clear/Using scarecrows to draw us near/I look the other way/I cannot hear" have a

familiar note of protest, but who are these "architects?"

In "Click of the Clock," Bolero Lava narrow their sights by naming a few names: "Take your Coca Cola Atari Nestle's Quick and run/ But, ah ha ... Karma catches up with everyone." These vague references to the big Corporate Evil lack any sound foot-

Just the two of us...

All of Me Towne Cinema

review by Ross Gordon

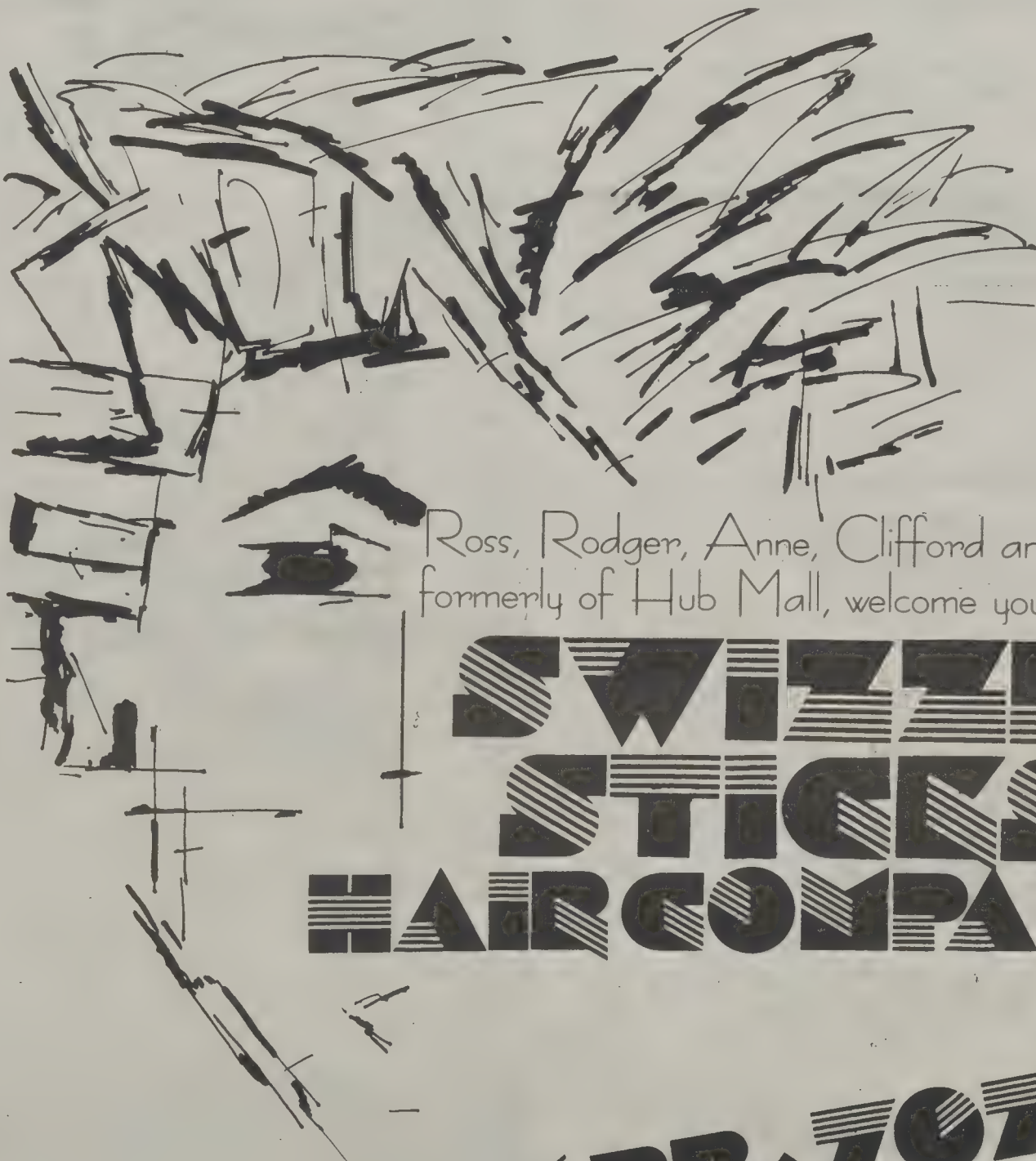
Roger Cobb, played by Steve Martin, is a trendy young lawyer by day, and moody jazz guitarist by night. He's just turned 38 and is at a major crossroad in his life. If he wants to go any farther in his profession and become a partner, he must quit his beloved jazz and get serious about divorce cases and liability suits. With life passing him by he prepares for the plunge into respectability by asking the boss's daughter to commit the 'm' word with him.

Enter Edwina Cutwater (Lily Tomlin), the super-rich, caustic and nearly dead client of his future father-in-law's firm. She has spent her life in isolation and her heart is too weak to allow any outside stimulation. Now, close to death, she has made a deal with the help of an Indian Guru to transfer her soul to the body of the stable man's healthy young daughter. Roger's job is to draw up a will leaving all Edwina's wealth to the beautiful young woman but he takes an instant disliking to Miss Cutwater, and almost loses his job.

Of course a mishap occurs; her spirit enters

his body by accident, and we are treated to a lot of zany laughs and sight gags as Roger and Edwina fight for control of his body. She has the right side, he the left and the only time they speak face to face is when her image looks back from a mirror. The possibilities are endless for comical situations, and director Carl Reiner explores them well, but with some taste and restraint. Their first joint trip to the men's room is for her traumatic and for him quite painful. His sex life is slowed when she fills his imagination with images of Clark Gable, etc. etc. They could go on *ad nauseum*, but an actual plot is followed, and the characters grow together, eventually becoming fond of one another.

Coming on the tail of that super spirit spoof, *Ghostbusters*, this film has the potential to be another big hit — not just because of its popular concept, but because the characters are genuinely likable. By sharing one body, Edwina finally overcomes her loneliness and cruelty that have left her empty and alone; Roger stands up and faces the choices he has to make to live for himself instead of for others. As Edwina pointed out to him early in the movie from her bed-ridden state: "What's your handicap?"



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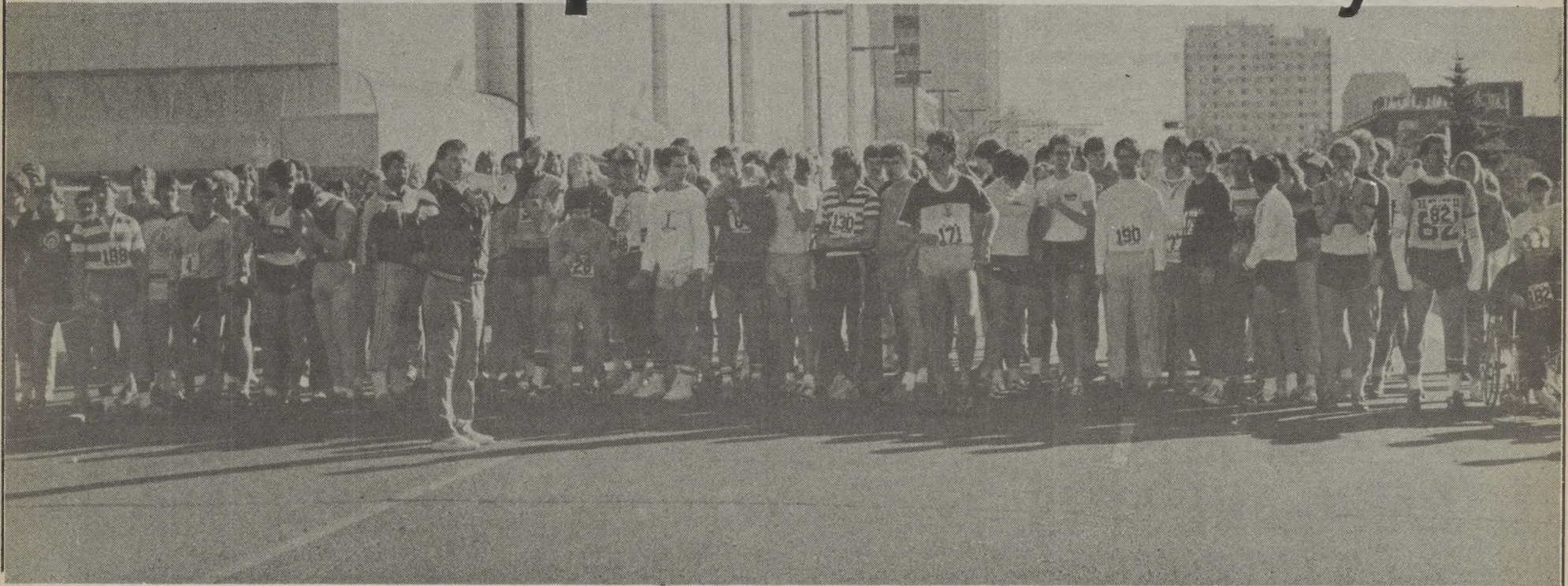
FEBRUARY 19: **THE CHIEFTANS** traditional music from Ireland

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SPORTS

Gobble up a free turkey



by David Boyd

On Saturday morning, bright but not too early, hungry U of A students will pound the pavement, their stomachs hoping their legs will carry them to the finish line. This will give them a shot at one of the nine turkeys up for grabs in Campus Rec's annual "Turkey Trot" road race.

At 9:30 am, hopeful participants of all shapes and sizes will choose either the four or the eight and a

half kilometre course, and gather at the starting line in front of the Jubilee Auditorium.

The top two men and women in each category receive a turkey and (all you less than athletic turkey-lovers, here's your chance), two random finishers will also be awarded fine fowls. In addition, a special Alumni section will be featured in this race with the top two male and female alumni in each race winning turkeys.

Three other special events headline Campus-Rec's agenda this week. On the evening of Thursday, September 27, the "All Campus Residence Drop-in Activity Night" will offer a variety of physical pursuits including swimming, badminton, volleyball and more.

Also on Thursday is the year's first Bears Den Drop-In Night. Follow the signs in the Phys-Ed Centre for some fun and refreshment (ie. beer) after a hard day's work

play. The week wraps up with Family Fun Night on Friday, featuring fun and games for adults and children.

Intra-Specs. Entries for Men's Hockey, Division I, II, III and Anklers must be at the Campus Rec Office by Friday September 28 at 1:00 pm.

Entries for Men's Team Handball

must be at the Green Office by 1:00 pm on Tuesday, October 2.

The Men's Intramural flag football games postponed on Saturday, September 22 will be played on Saturday, September 29 at the same times and locations.

Men's Intramural Archery which was postponed on Saturday September 22 will be held Saturday September 29 at the same time and location.

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Spirit comes to U of A

Cheerleaders wow Saturday's crowd



Cheering throngs greeted the all-new U of A cheerleading squad at Saturday's Golden Bear football game.

The group consists of fourteen women and five men who have been practicing three to six hours a week in preparation for the football and basketball seasons. Alberta's cheerleading commissioner, Dianne Greenough, is their coach

and choreographer. Melinda Miller co-ordinates their aerobic activities.

With this talented assistance, the squad hopes to raise spirit and attendance at the Golden Bears' games. Their growing repertoire of cheers, chants, dances and partner stunts will surely boost campus morale!??

The team also hopes to encourage and influence varsity cheer-

leading across Canada with the eventual goal of intercollegiate competition.

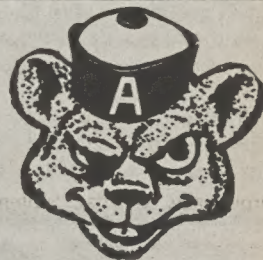
Currently, the group is recruiting new members. Try-outs for both men and women will be October 10, 7:00 pm at Victoria Composite high school's west gym.

If interested, or you would like more information, call Dianne Greenough at 426-3010.



To all my wonderful

Sportswriters



We're having a meeting this Friday (the 28th)

at 2:30 in Room 282 SUB.

"Bears play like greyhounds"

by David Jones

This past weekend saw the Golden Bears soccer team visit fabulous Saskatoon, Saskatchewan. After a lengthy and snowy bus ride, the Bears managed to completely dominate pre- and post-game activities.

The unfortunate occurrence of the famed "made-in-Saskatoon" Indian Summer, left the pitch unplayable. Ten cm of snow and

ice to care of that.

The Bears still made the best of it and Frank Saporito was sharp in the warm-up regardless. Peter Snyder looked mildy-frostbitten and after coming to blows with papa-bear, Alan Mason, (C) Snyder replaced by Richard "5 lbs." Maslowski in the net. Trainer Mark Bosworth saw action briefly as Vince Reda was unavailable due to innocuous circum-

The rookies and Terry Walgren, performed surprisingly well.

...more Bears see action again Friday against arch-rival UB. Kick-off is 2 pm at Victoria Soccer Club.

Saturday the Bears take on U Vic, same time, same place. Tickets are non-existent and hence, unnecessary. Hope to see you there.

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SEPTEMBER 27

Food Science Club — French Fries sale — 11:00 -2:00 pm at Ag F Bldg. (Lobby)

Canadian Crossroads Intl. Information Night. Those wishing to volunteer for 4 month work placement in developing countries. SUB Rm 270A, 7:30 pm. Call Olive: 488-5245.

German Club: First General Meeting, Thursday, Sept. 27, 3:30 pm. Arts 17. Everyone is welcome.

U of A Debating Society Wine & Cheese Social. 4:30, room 270A SUB, Novices and new members welcome!

U of A Science Fiction & Comic Arts Society meeting 1930, Tory 14-9. All sap-ients welcome. Compare theological vs inertial navigation systems.

Anglican Chaplaincy eucharist Thurs-day noon. Meditation room SUB 158A.

Lutheran Campus Ministry. 7:30 pm Thurs. evg. Worship at Lutheran Stu-dent Centre, 11122-86 Ave. All welcome.

U of A Pre-Vet Club 1st meeting Sept. 27 5:15 in AgFor 1-13. Presenting Dr. Berg, Dr. Christian, Dr. Makarechian. Wel-come all new pre-vets.

SEPTEMBER 28

Edmonton Chinese Christian Fellowship meeting 7:30 pm. SUB 158A. Short talks by members on testimony, body life & campus life. All welcome.

Campus Recreation presents family fun night Sept. 28 for adults and children at the U of A pavilion and swimming pool. Info: 432-2555.

ISO (International Student Organiza-tion) AGM/Wine & Cheese Party. Tory 14th flr. 5:00 pm. Free refreshments. All welcome!

Political Science Undergrad Society Forum: The new Conservative govern-ment 425-9098.

SEPTEMBER 29

Student Christian Movement meeting, Meditation Room SUB 158A at noon.

Men's Intramural "The Turkey Trot" 8.5 k and shorter 4 k course will be offered. Entry deadline Sept. 29.

Entry Deadline for Womens' Tennis Mon. Sept. 24. Sign up in Campus Recreation GOLD office.

U of A PC Club. New Riders of the Purple Sage. Saturday, September 29, 1984, 8:00 pm. Tickets \$7.00/advance.

\$8.50/door. Dinwoodie, SUB. Tickets in HUB, SUB, CAB noon hours.

SEPTEMBER 30

Christian Reformed Chaplaincy Even-ing Worship & Bible Study. Everyone welcome. 6:30 pm, Meditation Room 158A SUB.

Lutheran Student Movement. 7:30 pm "Visions of Glory: How We See God" study group. Lutheran Student Centre, 11122-86 Ave.

Lutheran Campus Ministry. 10:30 am Worship in SUB 158A. All welcome.

U of A Tennis Club. First playing time session in Pavilion. Bring your racquet & a friend!

OCTOBER 1-17

3 on 3 basketball women's intramurals. Deadline Sept. 25 1:00 pm. Campus Rec Gold Office.

OCTOBER 1

U of A Bridge Club 1st meeting room 270 SUB, 7:30 pm. if interested and can-not attend, leave message in room 259A SUB.

OCTOBER 2

General meeting of U of A Marketing Club. 7:00 pm in Bus 2-05.

GENERAL

Student Services/Mature Student Brown Bag Lunch, Tuesdays in Heritage Lounge, Athabasca Hall - 11:30 am to 1:30 pm

U of A SF & Comic Arts Society meets 1930 Thursdays, Tory 14-9. Vice of the Week: attacking helpless paper with a vicious typewriter.

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Wanted: Persons having anxiety prob-lems as a result of sexual assault to par-ticipate in research project. Phone: 462-1981, 9:00 am - 9:00 pm Mon.-Fri.

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LOST

Lost: one Toyota key on Hawaiian key name tag. The name is Karen. Phone 439-2901.

Lost book "Introduction to Abstract Algebra" by J.T. Moore between CAB and Cameron Library or near informa-tion desk in Cameron on Monday, Sept. 24 around 11 pm. If found please call 437-2872.

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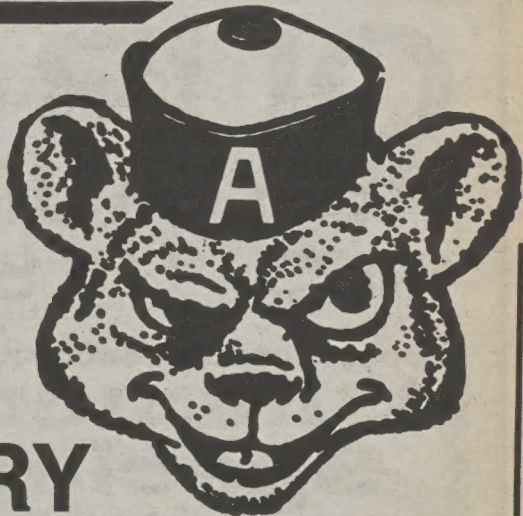
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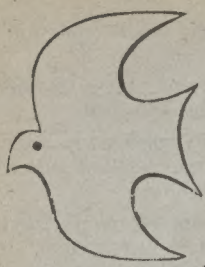
**Friday, October 5
7:30 pm
Kinsmen Fieldhouse**

with
**DARKROOM
and
MILLIONS**

**SUPPORT GOLDEN BEARS AND
PANDAS ATHLETICS!**

**Tickets: \$9 advance (available at SUB, CAB)
\$11 door**

*Free Shuttlebus from Lister Hall
with advance ticket*
REFRESHMENTS AVAILABLE • NO MINORS



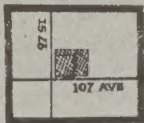
NORTH
9662-107A Ave.
424-7602



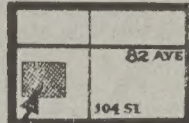
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with showing
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Staffs' I.D.

WM-10 SUPER WALKMAN® STEREO CASSETTE PLAYER

- THE WORLD'S SMALLEST STEREO CASSETTE PLAYER — IT'S THE SAME SIZE AS THE CASSETTE CASE
- DOLBY B NOISE REDUCTION LOWERS TAPE HISS DRAMATICALLY
- METAL TAPE CAPABILITY TO PLAY BACK ALL YOUR TAPES



\$149

WM-8 WALKMAN® STEREO CASSETTE PLAYER

- METAL TAPE CAPABILITY TO PLAY BACK YOUR TAPES
- COUNTER-INERTIAL FLYWHEEL HELPS MAINTAIN TAPE SPEED EVEN WHEN THE UNIT IS IN MOTION
- ULTRA-LIGHT SONY MDR-10L HEADPHONES



**BEST
BARGAIN**

\$64⁹⁵

SONY

SYSTEM VX250

- TURNTABLE
- 20 W RECEIVER
- DOLBY B CASSETTE DECK
- 40 WATTS SPEAKERS



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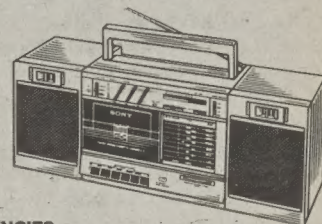
85' VIDEO RECORDERS

SONY SL 2300 \$499
SONY SL 2401 \$599

20" SONY REMOTE
CONTROL TV
\$719

CFS-3000 3-PIECE AM/FM STEREO CASSETTE-CORDER

- AM/FM STEREO RECEPTION: STEREO CASSETTE RECORD AND PLAY
- DETACHABLE SPEAKERS CAN BE MOVED APART FOR BEST STEREO SOUND
- 3 SEGMENT GRAPHIC EQUALIZER TAILORS SOUND TO ACCOMMODATE ROOM ACOUSTICS, CENTER FREQUENCIES AT 100Hz, 1kHz and 10 kHz



\$159⁹⁵

STUDENT SPECIAL!!

CFS-300 AM/FM STEREO CASSETTE-CORDER

**BEST PRICE
EVER
\$99**



- AM/FM RECEPTION
- STEREO CASSETTE RECORDING
- AUTOMATIC MUSIC SENSOR (AMS) SKIPS FORWARD OR BACKWARDS TO THE NEXT SELECTION

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Sandwich 'n Soup
Different Sandwich Daily

\$3.99 Half Pound
Steak Sandwich **\$3.99**
Wedges, Garlic Toast
& Homemade soup

\$3.99 Hot Buffet Style
Dinner **\$3.99**
Different daily

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BRING IN YOUR PARKING STUB. GET SECOND
HIGHBALL FREE. 1 TICKET PER VISIT

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8 Inch Pizza **\$1.00**

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OUR PLACE Challenges you!!

\$8.99 ONE POUND STEAK **\$8.99**
with Baked Potato or Wedges,
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Half pound steak, quarter pound Lobster Tail,
Wedges or Baked Potato, Garlic Toast and Homemade Soup

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